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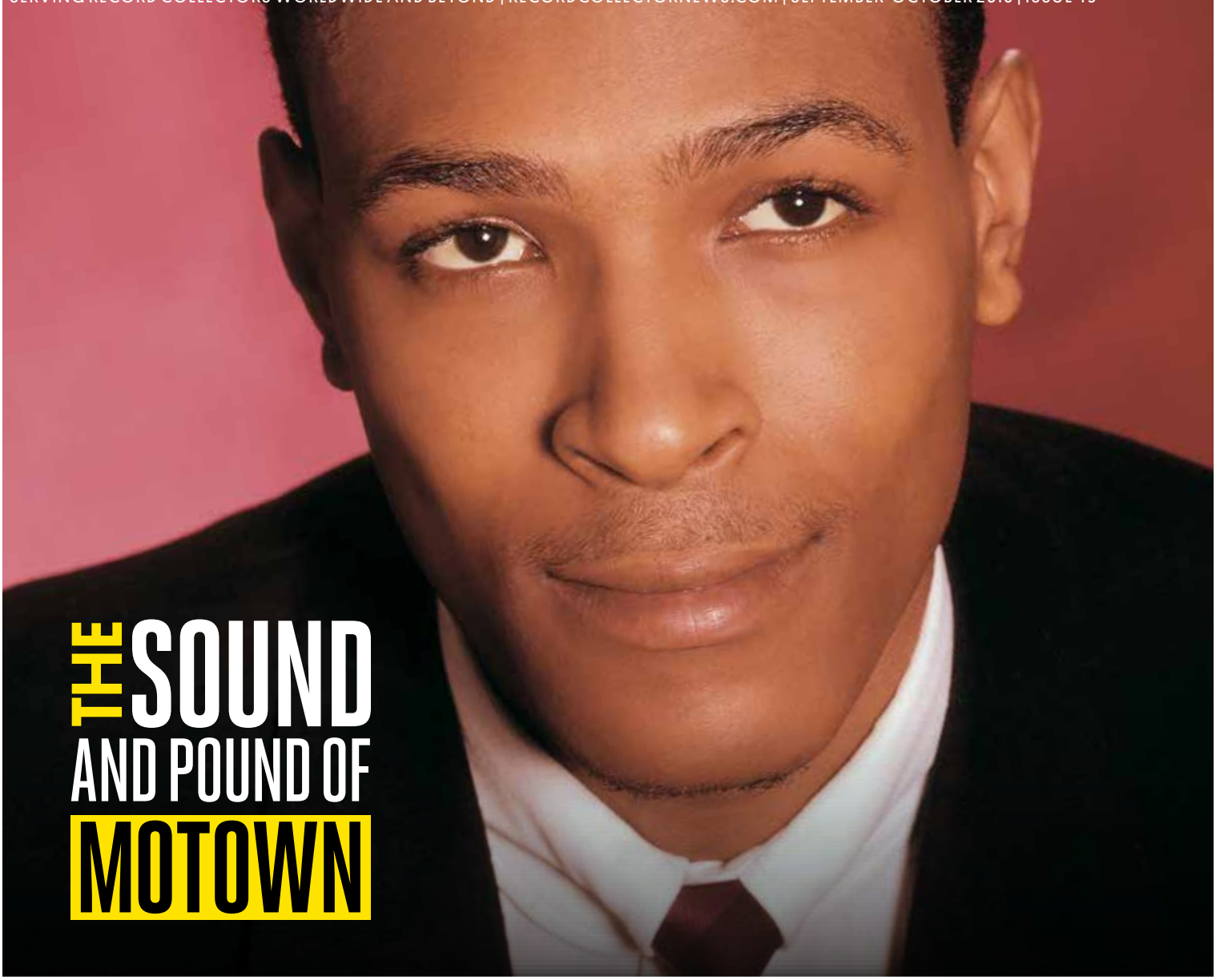

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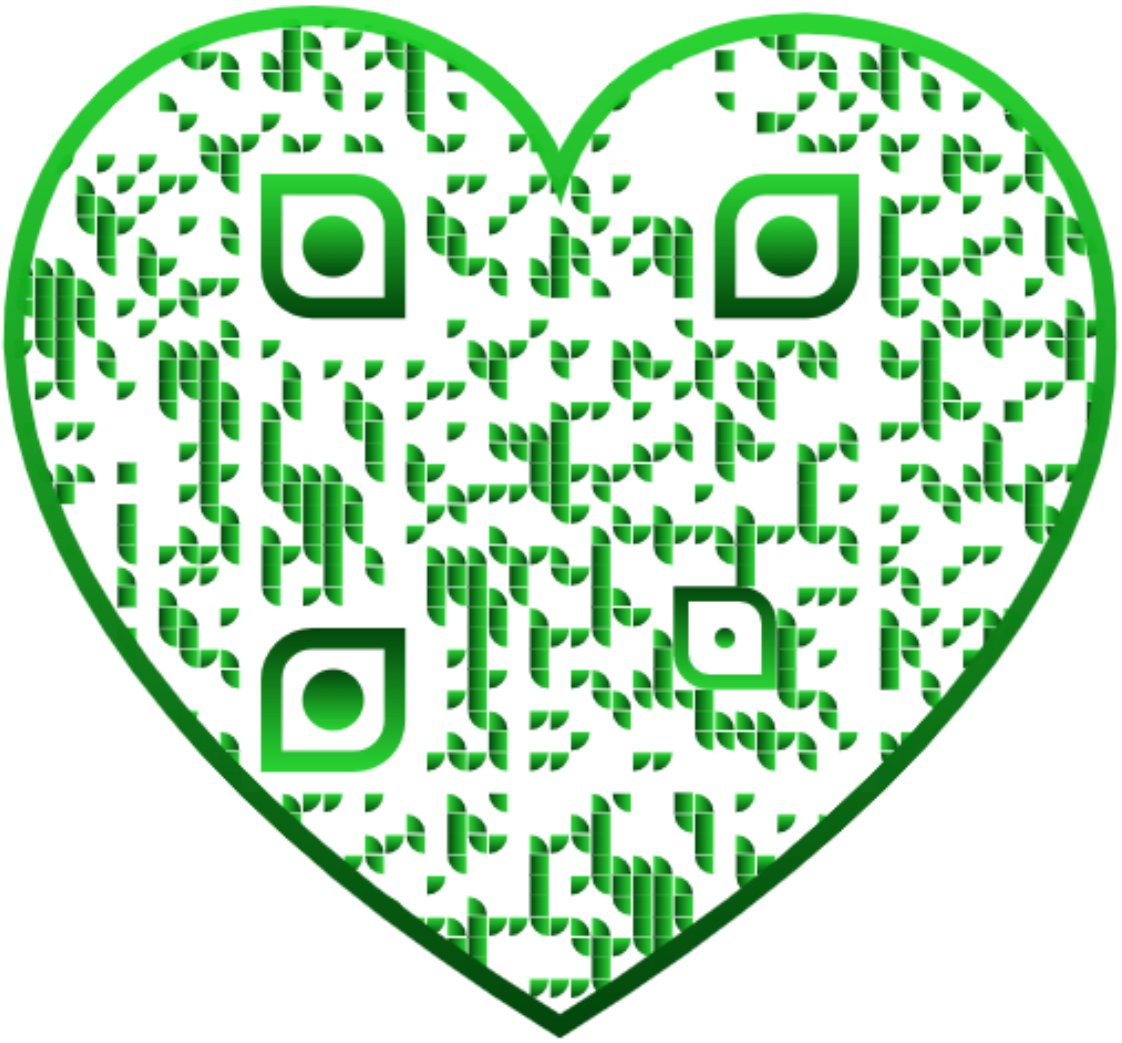

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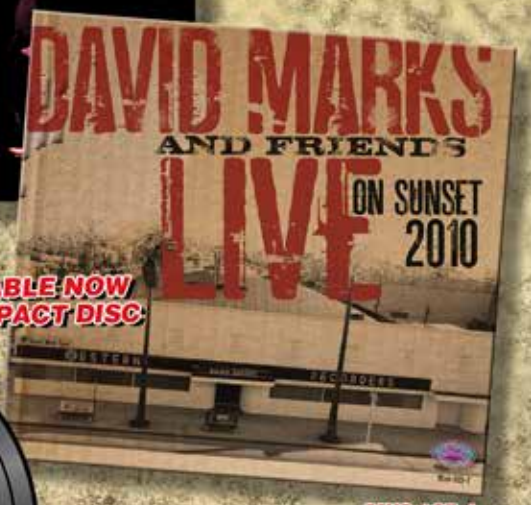

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RECORD COLLECTOR NEWS
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VOL. 8 NO.2, SEPT.–OCT. 2015, ISSUE 49

JIM KAPLAN – PUBLISHER

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suzannerush.net

WEB DESIGN
designsimple.com

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ON THE COVER
Marvin Gaye from the Motown Records Archives

"We stuck to who we were at Motown, and the world came around."
—Berry Gordy, founder Motown Records

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Published seven times per year.

Check us out on the Internets at
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Distributed FREE at record stores and conventions on the West Coast, Chicago and New York City.

Subscriptions are available by first class mail. Seven issues, $35.00. (Canada and Mexico $50 all other countries $75.) USA subscriptions can order your subscription online at recordcollectornews.com. International subscriptions should email jim@recordcollectornews.com. *Record Collector News*. P.O. Box 5664, Glendale, CA 91221. 818-209-5685.

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PUSHIN' TOO HARD
THE SEEDS

Fall 2015 Schedule

10/3 Sacramento, CA - Crest Theatre
11/7 Santa Ana, CA - Frida Cinema
11/13 Phoenix, AZ - Filmbar
11/18-19 Santa Fe, NM - Jean Cocteau Cinema
11/20-22 Albuquerque, NM - Guild Cinema

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"SKY GOT IT RIGHT." Kim Fowley

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Featuring Iggy Pop, Kim Fowley and many other scene heavyweights, you will see why the documentary has been called a "quintessential" rock tale [New Times] and the band christened the "key progenitors of garage rock and psychedelia" [Ugly Things].

For trailer, event info and more, visit pushintoohard.com

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KAPLAN'S KORNER

Adventures with eBay

EBAY, OY VAY

I DON'T DO MUCH BUSINESS ON eBay... and now I know why. So, just to see what's going on I listed two records. While I was there, I bought a record. Something I could have purchased from any number of major online retailers or had my local brick and mortar store order for me.

The record I purchased never showed up because the seller went out of business right after taking my PayPal payment. A month later, after jumping through a few, fairly simple hoops, I got my money back.

The first record I listed online, for $1.98 didn't sell. The second, sold for twelve bucks or so. I know for sure I could have gotten $9, or so, in trade for that record at one of my favorite record stores. So, were my efforts, time, etc., worth $3 or $4 bucks?

Oh, wait, there's more. I got an email from the guy who bought my album telling me that the record had sliced through the album cover and I should always ship records outside the album cover: Live and learn.

As I said, I don't sell records online very often. That guy was right — tho,' he might have asked me to ship the record outside of the cover when he paid, as opposed to after the fact. I would have followed his instructions. Anyway, so now I'm an expert at filing a complaint with eBay/PayPal and record packaging and shipment. Plus, I made a total of $3 more than I would have if I had gone into my local brick and mortar record store, traded them in, cracked some jokes with whoever is listening and, grabbed some more vinyl to bring home. Fuck it. My records go to the stores that give fair value for trade-ins from now on.

Chris Strachwitz

"THIS AIN'T NO MOUSE MUSIC" ON NETFLIX

THE BLUES LED ME TO CAJUN music. And, Cajun music led me to appreciate Arhoolie Records and the dedication of owner, Chris Strachwitz.

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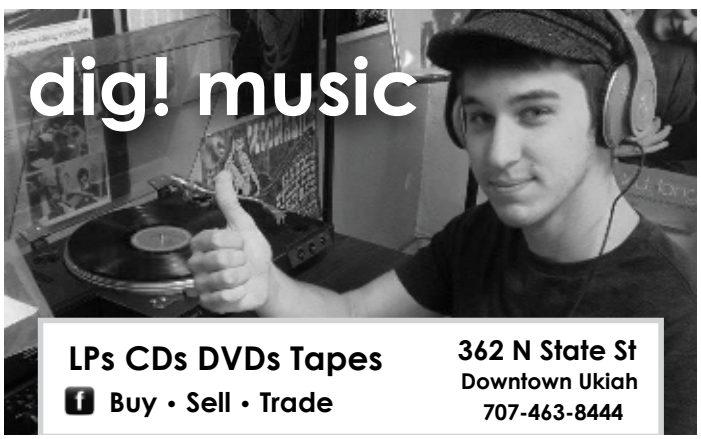

CONTINUED FROM PAGE 6

bing a mic and capturing the raw essence of a performer, Chris is now a "heavyweight" in the field of Southern roots music. So, when I stumbled into a record store called Down Home Music in El Cerrito, near Berkeley, I was intrigued to find that it was the home of Arhoolie Records.

Right away, I knew that I didn't know the whole Arhoolie story and was captivated when I discovered, "This Ain't No Mouse Music" on NETFLIX. It's a really enlightening, and entertaining, tell-all documentary directed by Maureen Gosling and Christopher Simon and...a MUST SEE!

We need more music lovers like Mr. Strachwitz who follow their passion: Happy to see him celebrated this way.

ANYONE EVER HEAR WHETHER Dolly Parton ever covered Frank Zappa's country classic "Harder Than Your Husband?"

Jim Kaplan

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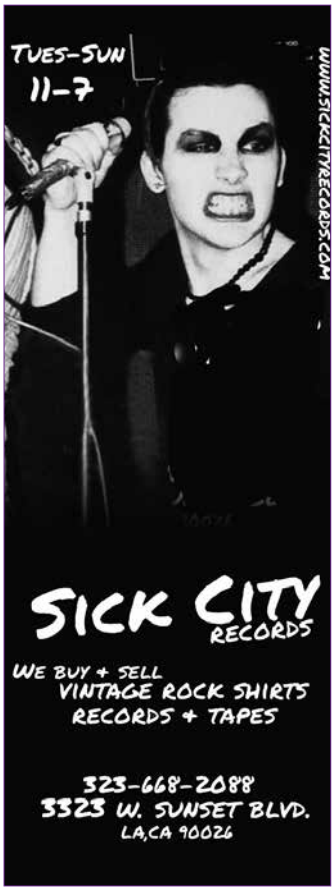

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THE SOUND AND POUND OF MOTOWN

"I learned how to play bass from Motown for Christ sakes! I learned how to play different type of roots on certain chords."

–Brian Wilson to Harvey Kubernik, Bel-Air, 2007.

BY HARVEY KUBERNIK

Motown The Musical is the American dream t ory of Berry Gordy, Jr.'s journey from featherweight boxer to record label owner and heavyweight music mogul.

The stage play recently concluded its Broadway run as both a critical and audience favorite and a commercial hit, having recouped its $18 million investment at the end of 2014.

Most recently, the First National Tour recouped its $8.5 million dollar capitalization cost in less than ten months on the road. On the heels of a successful run at the Pantages Theater in Hollywood this past June of 2015, a U.K. production is slated for spring 2016 and a return to Broadway for summer 2016. In 2014, Universal Music Enterprises issued a cast album soundtrack to the play.

Motown Historical Museum, Detroit, MI

THE RELATIONSHIP BETWEEN BERRY Gordy's Motown label and *The Ed Sullivan Show* made music and television history. Soon after the Supremes' debut on *Sullivan* on December 1964, it was clear that showcasing the latest Motown releases on CBS-TV on Sunday nights (35 million viewers was average) was a way to expose the record company's newest hits and boost the show's ratings. Sullivan introduced nearly all the Motown acts including the Supremes, the Temptations, Stevie Wonder, Four Tops, Smokey Robinson and the Miracles, Marvin Gaye, Gladys Knight and the Pips and the Jackson 5.

On September 13, 2011, Universal Music Enterprises (UMe) and SOFA Entertainment released Motown Gold from The Ed Sullivan Show (2 DVDs), and, in celebration of the Temptations and the Supremes 50th Anniversary, *The Best of The Temptations on The Ed Sullivan Show* (1 DVD) and *The Best of The Supremes on The Ed Sullivan Show* (1 DVD). All three packages are packed with classic Motown bookings from *The Ed Sullivan Show*, taped live between 1964 and 1971, and are fully restored with never before released footage.

Motown performances on Sullivan were followed by a Monday morning sales spike and it was a perfect formula for mutual and commercial success. Berry Gordy's dynamic sound aimed to appeal to America's teenagers and with the Sullivan stage as the entry point for his incredible roster of talent, this show business marriage remained rock solid until the program left the airwaves. Ed Sullivan and his producer, Bob Precht, were especially proud of the history these two iconic American institutions forged together.

Andrew and Josh Solt, whose company, SOFA Entertainment, owns *The Ed Sullivan Show* library made the following statement in 2011 about their Motown collection.

"We are so pleased that after working on this project for many years, the definitive *Motown on Ed Sullivan* collection is now available to millions of fans who love the Motown sound. The Sullivan show featured more Motown artists than any other television show and now these timeless live performances can finally be enjoyed by fans of what many believe is the greatest music of the 60's. A considerable amount of work has gone into making sure the sound and picture quality on the discs is optimal. We hope people will be dancing in the streets and in their living rooms when they push play on the Motown on Ed Sullivan DVD collection.

Andrew Solt's other credits range from the 1979 TV special *Heroes Of Rock And Roll* and 1988 feature documentary *Imagine: John Lennon* to the 1991 Warner Brothers theatrical

CONTINUED ON PAGE 12

ALL PHOTOS THIS STORY: WIKIMEDIA COMMONS

The Temptations' promo photo from their appearance on *The Ed Sullivan Show*, 1969. From left: Otis Williams, Melvin Franklin, Eddie Kendricks, Paul Williams and Dennis Edwards

CONTINUED FROM PAGE 10

feature film *This is Elvis* to the 1995 TV documentary series *The History Of Rock 'N' Roll* and 2006 home video *Elvis: The Ed Sullivan Shows*. SOFA Entertainment has produced approximately 400 programs for television and home video.

"Sullivan knew how to give a show that was for every generation that might be watching," explained Andrew during a September 2011 phone interview. "If you look back, the show was such a launching pad for such great important iconic moments. Whether it's Elvis or Bo Diddley in 1955. There was a show in November '55 from Harlem with the DJ Doctor Jive. An R&B show. He was doing stuff that no one else did. He also had W.C. Handy, the father of the blues on in 1948."

With a total of sixteen appearances on *The Ed Sullivan Show*, *The Best Of The Supremes* collects some of the group's greatest performances. Included in this DVD is their debut appearance on *The Ed Sullivan Show* in December 1964, showcasing their No. 1 hit "Come See About Me." Also featured are "You Can't Hurry Love," "My World is Empty Without You," "Baby Love," "Stop! In The Name of Love" and "The Happening." And, for the first time on DVD, this collection includes a full version of "Up the Ladder to the Roof" which is the only appearance by the "New Supremes" after singer Diana Ross went on to pursue a solo career.

STEVIE WONDER. DUTCH NATIONAL ARCHIVES/WIKIMEDIA COMMONS

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The Temptations began their musical life in Detroit in the early sixties. With their flashy suits, distinctive harmonies and precise, split-second choreography, they popularized a refined style of performance that made them a household name. On the DVD, you get the best of their *Ed Sullivan Show* performances.

The collection incorporates the group's very first appearance in May 1967, in which they performed a medley of hits including "My Girl" and "(I Know) I'm Losing You." Other songs included are the group's No. 1 hit "I Can't Get Next to You," a playful version of "You've Made Me So Very Happy," the Top Ten hit "Psychedelic Shack," and the 1969 hit single "Runaway Child, Running Wild" with Dennis Edwards replacing David Ruffin.

DAVID RUFFIN

IN FEBRUARY OF 1976, I INTERviewed the immortal Temptation member David Ruffin in Hollywood one afternoon for a *Melody Maker* profile when he was back on the charts with the prophetic "Walk Away From Love." I first saw the group in 1966 at a taping of the television program, 9th Street West, when the Temptations were in Hollywood booked at The Trip club.

The bold and extremely confident Ruffin explained to me just why the Temptations' catalog and their remarkable live shows changed the direction of R&B and pop music.

"The Temptations were indi-

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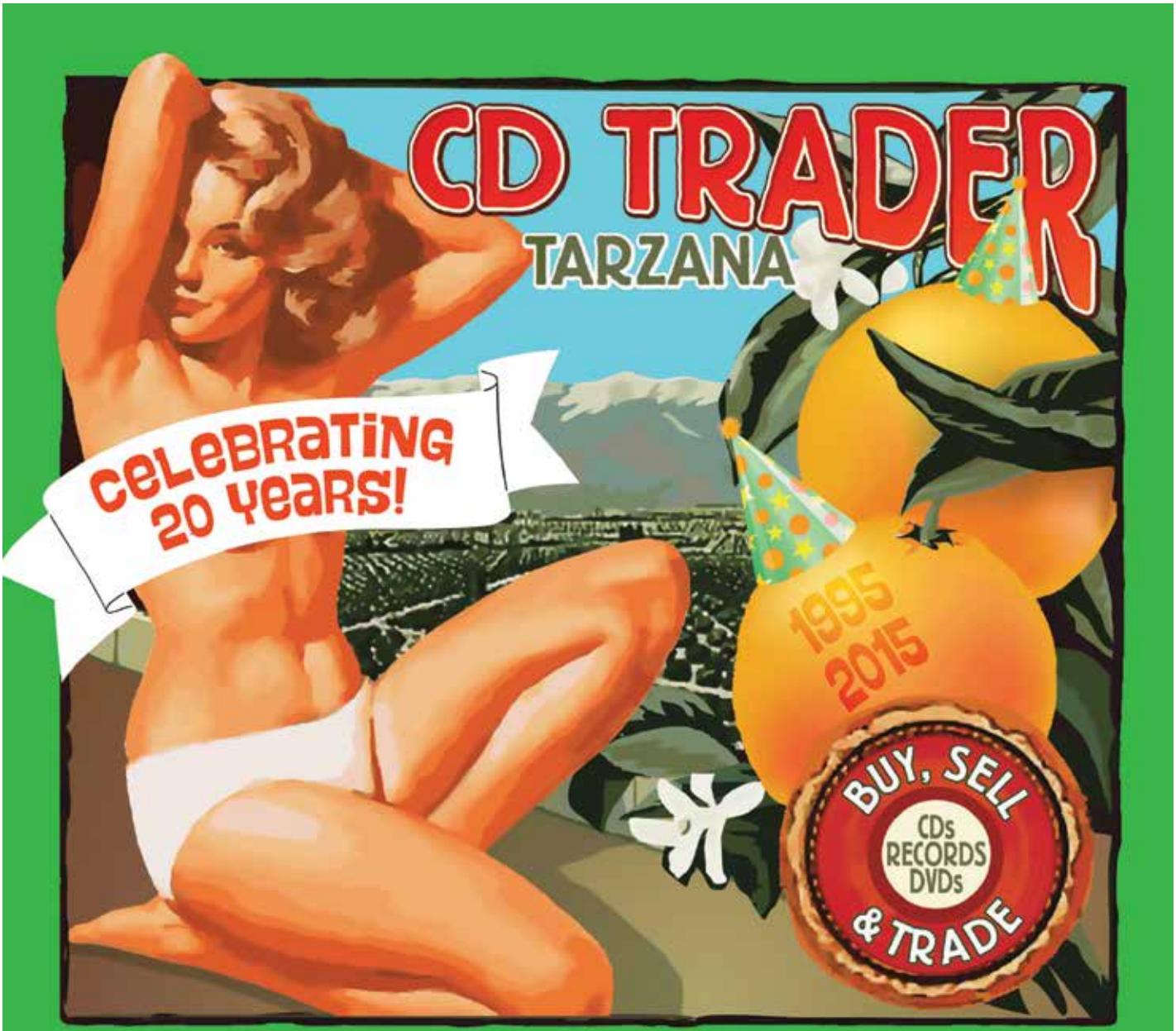

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CONTINUED FROM PAGE 12

viduals who happened to sing together. I never regretted any of the songs we did and even the choreography on stage has been widely copied. I liked the dancin' part of that group. Then you couldn't just stand there and sing. The audience was moving and you just reflected what was goin' on. If anything, I'd like my association with the Temptations to be remembered as that we gave something. We helped young artists get in a position."

In 2008, I talked to soul music legend Bobby Womack, a member of the Rock and Roll Hall of Fame, about his late fifties and sixties encounters with David Ruffin.

"See me and David Ruffin of the Temptations were very close. From years ago when we were singing Gospel as teenagers, and they had this big talent show in Detroit with the Staple Singers, the Womack Brothers, and David was singing with a group Ollie and the Nightingales out of Memphis. He was only 13. But he had so much charisma. When he walked on stage... 30 years later we talked about it, 'Man, you took that trophy from me.'

"I would follow Ruffin around. To make a long story short, he became the Temptations and the Temptations became David Ruffin. He would always treat me the same way but he'd add, 'These guys don't understand our relationship. They don't know how long we've known each other.' Then I became friends with all of them. He blew my mind at The Trip. And, he was a guy I said, 'I'm gonna learn something if I can. What is it?'"

> "The blast furnaces roar melting down the iron ore and blow black clouds of smoke out of the stacks. The fallout glistens from the particles of graphite suspended in the air below where I walk with a shovel over my shoulder along the railroad tracks on Zug Island. It's the summer of 1964. Across the river from Detroit in Canada, the 50,000-watt CKLW-AM pumps Martha & The Vandellas' 'Dancing In The Streets' through the transistor radio in my hip pocket. 'All you need is music, sweet sweet music' makes the walk down into the pit momentarily transform with the sonic medicinal of Motown."
>
> Mick Vranich, Detroit, 2009

If you really want to see and hear additional evidence of what David Ruffin was stating, and Bobby Womack reinforced, a few years ago, David Peck's Reelin' In The Years Productions assembled and produced a series of wonderful multi-platinum Motown anthology DVD's spotlighting television and live concert footage of the Temptations, Marvin Gaye, and Smokey Robinson and the Miracles. Producer Peck incorporated complete performances, and not the usual sound bite or brief excerpts of licensed library we often just see on TV and inserted into film documentaries.

The DVD's also include lengthy, informative and revealing liner notes by Toronto, Canada-based author and music histo-

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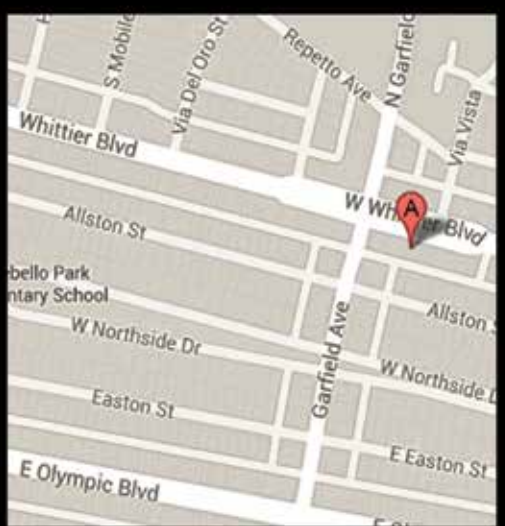

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rian Rob Bowman who, personally conducted interviews with surviving group members for a package supplemental audio track.

"It started with Marvin Gaye. Next were the Temptations. Otis Williams, an original member was still alive," said Bowman, a professor of ethnomusicology at York University. "I was then flown in [from Canada] to do the interview with Smokey Robinson. It might have been close to four and a half or five hours.

"I do remember Smokey saying it was the longest interview he had ever done in his life. Pete Moore and Bobby Rogers were there, too. But Smokey was pretty dominant. Smokey went into depth on so much stuff. His repertoire pre-Motown, dance hops they played. He's so articulate and his memory is so sharp. He wasn't spinning off the usual stories on auto-pilot.

"Guitarist Marv Tarplin was so key to their sound as well as on the road. Smokey detailed his vast contributions. Marv is such a big part of it and Smokey really discussed Marv. I am always into making sure session musicians, co-writers, engineers and producers involved in the full creative process gets unpacked, if you will. Both David [Peck] and I have received many emails from people thanking us about the depth of my text and production of his DVD's."

BERRY GORDY

THE MOTOWN-THEMED PRODucts from both SOFA/Universal Music Enterprises and Reelin' In The Years both contain priceless clips and historic taped performances that underscore the legacy of the label and Berry Gordy, Jr., the man.

Although many factors and many individuals came together at Motown and the family foundation framework, Gordy was the enterprising genius who put all of the elements together into place.

He was born November 28, 1929, in Detroit, Michigan. The former boxer and assembly line worker, and veteran of the Korean War, Gordy, in 1955, ran a jazz record store, his first foray into the music business. Although the shop failed, Berry didn't quit. He wrote songs, and got his first break when Jackie Wilson cut some of his tunes, including "Reet Petite," "That's Why (I Love You So)," and "Lonely Teardrops."

Smokey Robinson [center] and The Miracles performing on a 1970 Smokey Robinson television special., 1970

BERRY GORDY: ANGLEA GEORGE. SMOKEY ROBINSON: WIKIMEDIA COMMONS.

Gordy's sisters Anna and Gwen, along with Billy Davis, started the Anna label, which achieved hit chart success with Barrett Strong's "Money (That's What I Want)" in early 1959. Gordy, who was involved with the Anna label, then launched the Tamla label. Motown itself, with Berry Gordy at the helm, soon followed.

Around 1970, Gordy moved the Motown operation, now a true entertainment complex and the largest black-owned corporation in the country, to Los Angeles, California.

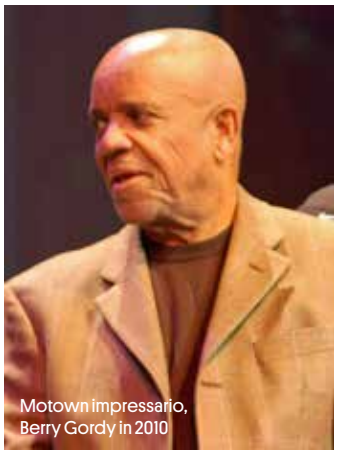
Gordy eventually withdrew from the day-to-day operations, and, in 1988, he sold his brainchild to a major corporation, MCA. More recently the ownership of Motown master recordings shifted to the PolyGram group of companies, now called Universal Music Enterprises. Gordy is still involved with Jobete Music, the publishing company.

Warner Books published Berry Gordy's autobiography, *To Be Loved*, in 1994. The title is taken from a song Gordy penned for "Mr. Excitement," Jackie Wilson. An e-book title is now available.

BERRY GORDY INTERVIEW

During 1994, I first interviewed Berry Gordy inside his Bel-Air mansion for *HITS* Magazine.

The legendary Ewart Abner, Gordy's right hand man, a former President of Vee-Jay and Motown labels, greeted me and instructed me to set up my tape recorder. We were going to be videotaped as well for The Motown Museum in Detroit and Gordy's own archives.



Motown impressario, Berry Gordy in 2010

Harvey Kubernik: A lot people might not be aware that you had a life from age 18-29 before Motown even began. You talk about it in the book. Auto plant, the 3D Record Mart*, writing songs. A ten year period where being in the real world probably paid advantages later.*

Berry Gordy: The real world. I learned a lot. If I hadn't worked in the factory at Lincoln-Mercury I wouldn't have had the assembly line idea. I wouldn't have written a lot of songs. I wouldn't have been locked into a place where I had to write a lot of thoughts I had. I saw what the real world was like and I saw what I wanted and what I didn't want.

HK: Motown started with 45 RPM records. Then the album format, eventually 8-track tapes, cassettes and now compact discs. Were you personally impacted by the growth of the LP market?

BG: Now very much. We were about producing songs that were great. And so a lot of the producers who would be coming to our Friday morning meetings, they would say when the song wasn't that great. "Oh, that's an album tune. That's just going on the album." I'd say, "No. No. There are no album tunes. Every tune has to stand on its own." We didn't look at album tunes as such. We would pick tunes that were hits and that's why they would go on albums and pull out a hit here, a hit there, you know? So it didn't impact us that there were albums and we had departments and all that stuff. But as far as recording, unless there was a concept album and things like that, we would say there are no album tunes. We'd say that all the time.

HK: What about compact discs?

BG: They were cleaner. When we were first told about them we couldn't get them. I mean, no one was manufacturing them, you'd have to wait, and it was a problem. And the cost was just incredible and you had to order so many before you even got them. We were just a small company and the CD manufacturers, and all these new things, were things that confused us more than anything else. Because we were about hit records and one record at a time and different producers were doing different things, so I don't know a lot about how they affected me emotionally or stuff like that.

Actually, we made money on every new format that came out because it was a new configura-

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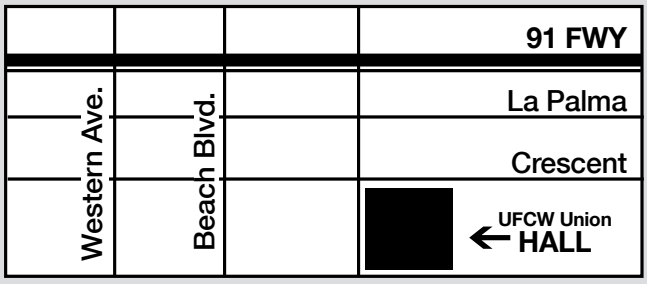

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tion. So they'd buy all over again, whatever it was. Then you have software, that's what it is now. That's why Jobete is so important to us, because of the songs and its software. Whatever it is, a great song is a great song. That's all it is. And whatever configuration comes, we don't worry about the configuration. We worry about if we have the product. And that's what we're doing going into Jobete saying, 'Hey, before we do anything else, let's make sure we have great songs. Make sure these songs are still great. Let's look at all the other 95 per cent of our songs.'

'Cause there's great songs that were great but they were produced wrong, or maybe the wrong singer, or maybe this or maybe that. But the quality is still there. So let's look at all that. So that's what we're doing now and that's fun. Because I started as a songwriter. I love songs, so you know, that's a hobby.

HK: My current Motown and Jobete song and constant Northern Soul dance floor disc is the Supremes' "Up The Ladder to the Roof" Diana Ross didn't even sing on it.

BG: That was Jean Terrell. Frank Wilson was the producer! That's one of those 95 per cent.

And so it wasn't me that was the genius. If I was a genius of anything, it was bringing out the genius of others, because if they reach their potential then I had felt that maybe I could reach mine. So in bringing out the genius in others and finding it, sure, it was hard and tough, but your clues will tell you. And then, stopping them from focusing on other things other than what they're doing.

HK: Berry. What was your first impression of Smokey Robinson?

BG: Well, Smokey Robinson, my first impression was he was great, a great poet, but he didn't know how to really write songs, or put songs together. When he learned how to put stuff together and he really understood, Smokey was incredible. When I turned down his first 100 songs, he got more excited with every song. I said,

The Jackson Five, 1969

THE JACKSON FIVE/ MARVIN GAYE WIKIMEDIA COMMONS.

"This guy has to be either crazy or one of the most special people I'll ever meet." He was incredible. He turned out to be one of the most special people I ever met.

HK: And with an angelic voice

BG: Oh, yes. Pure. And then, he got it and understood it. So now Smokey has succeeded at the cycle of success. It takes a lot of character, because you are tempted along the way. The cycle of success is a vicious cycle. It

The Marvelettes

takes you into places. People offer you things never offered before. To succeed and be successful is tough so it takes a lot of character. You got to keep your same values. So Smokey has done that. The Four Tops have done that. And most of the Motown artists have it drilled into them and they were all very tight.

HK: Tell me about Marvin Gaye.

BG: The truest artist I've ever known. Whatever he was going through in his life he put on records. So if you want to know Marvin just listen to one of his records.

HK: Stevie Wonder?

BG: Innovative. The most innovative person that I've ever known. But also unique with his tones and his voice quality and all that. He was as close to genius, and I don't like to use the word genius, you know. Marvin could have been a genius. I don't like to

Marvin Gaye

MARVIN GAYE/ THE MARVELETTES: MOTOWN RECORDS ARCHIVE

throw it around, but Stevie is one of those kind of special, special, special people that had a sound, and he's quick. He's creative and he can make up something very quick.

HK: And he is involved in technological developments.

BG: That's what I'm saying. Contraptions. He would take technology. He was the first in technology. He's an innovator.

HK: Michael Jackson?

BG: Greatest entertainer in the world and one of the smartest people and businessmen in the world. He conducted his own career, basically. He knew what he wanted. And from nine years old he was a thinker. And I called him "Little Spongy," because he was like a sponge and he learned from everybody.

He not only studied me, but he studied James Brown, Jackie Wilson, Marcel Marceau, Fred Astaire...Walt Disney. And he bought the Beatles' catalog. Michael is nobody's fool. Very bright. Very smart.

HK: The Holland, Dozier and Holland production and songwriting team?

BG: H-D-H was phenomenal. They came up with hit after hit. They started a thing. They had a lock on the Supremes and they took them, and did stuff on Marvin. H-D-H was absolutely brilliant. The three of them were different and they all complemented each other.

Eddie [Holland] did mostly vocals, Brian [Holland], I thought was the most talented, creative person. He was my protégé for many years. I thought Lamont [Dozier] was also a good writer, and he was good on backgrounds and this and that and so forth. But Brian would do something like he would play and sing and create something and all he would give 'em was, like, 'sugar pie honey bunch,' and pass it on. So they had their own assembly line. And they were tremendous.

HK: The producer and songwriter, Norman Whitfield?

BG: Norman to me was probably the most underrated of all the producers, because he was producing by himself. And he would deal with different sounds, different beats, change with the times and write his stuff, and also Barrett Strong would work with him as a writer on many of his things. Norman was innovative and he had fire. And he had a different kind of style. His beat was different and could go from "Cloud Nine," "Psychedelic Shack," "Papa Was

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A Rolling Stone," to "Just My Imagination." He was sensitive and I think he could do so many different types of things. Then he'd come right back with "War" and then "Ain't Too Proud To Beg."

He could take one chord, like on 'Papa Was A Rolling Stone,' and play the same chord and do all these different beautiful melodies and things that many people could not really imagine this guy doin'. And I would watch him and he did it all by himself as a producer. He would work with five guys in the Temps and he would change leads on each one. He would pick the right lead for the right song, ya know, and he'd utilize all five of those leads in a song that was just incredible.

When I listen to 'em today, now that I have time to listen to 'em, I'm saying, 'Wow! This guy was probably the most underrated producer we had.'

SHORTLY AFTER MY ORIGINAL interview with Gordy was published, Ewart Abner called, and thanked me for the coverage and gave me his phone number as well.

My dad Marshall telephoned me literally on the same day and asked, "Do you know a music guy named Ewart Abner? Works with Stevie Wonder and a lot of the people you must know about. I just had lunch with him at the Rangoon Racquet Club in Beverly Hills." "Yes!" The stock broker then replied, "I guess you must be doing something right."

I later interviewed radio and television personality Dick Clark and asked him about Ewart Abner, who recently died.

"Ewart's contributions were overlooked... Abner was one of the unsung heroes of music. He was one of the most extraordinarily imaginative, colorful, pacifistic men. He was there during the days of integration, helping to bring that about. He could bring people together. That was his great role. He could spot talent. [Abner started Chance Records with Art Sheridan, which had hits with the Moonglows and the Flamingos. Ewart later oversaw the first American release of the Beatles on Vee-Jay.]

The Supremes on *The Ed Sullivan Show*, 1966

WIKIMEDIA COMMONS

"I mean, as late as a couple of weeks ago, before he passed, I was irate about something. We were working on a project together with Berry and some other people. And Abner was my point man for Berry. I was ready to throw in the towel. 'I can't put up with this anymore...' He said, 'Let me call you back.' 20 minutes later he calls me back, 'Let's talk about this now that you're over this.' Isn't this really the logical way? He got me around to where I knew I'd get eventually. He was able to take me like a big brother and say, 'Come on, let's get on with it.' And he did that with everybody."

During April 2014, Harvey Kubernik's book, Turn Up the Radio! Rock, Pop, and Roll in Los Angeles 1956–1972 was published by Santa Monica Press. Harvey and Kenneth Kubernik wrote the text for photographer Guy Webster's debut book for Insight Editions published in November 2014. Big Shots: Rock Legends & Hollywood Icons: Through the Lens of Guy Webster. Introduction by Brian Wilson]. In April 2015, Big Shots won the Benjamin Franklin Award Gold Medal award in Art & Photography from the Independent Book Publishing Association. In May 2015, the book garnered the Independent Publisher Award Bronze Medal in the category of Photography. In February 2014, Harvey Kubernik's book It Was Fifty Years Ago Today The Beatles Invade American and Hollywood, was published by Other World Cottage Industries. During 2014, BackBeat Books in the U.S. and Omnibus in the U.K. published Harvey Kubernik's book on Leonard Cohen, Everybody Knows. In November 2015, BackBeat Books [U.S.] and Omnibus [U.K.] will be publishing Harvey's book on Neil Young, Heart of Gold.

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LOS LOBOS

Chris Morris Writes the Book on a Great American Band

BY MICHAEL SIGMAN

ON MAY 4, 1980, *LOS ANGELES Reader* music critic Chris Morris went to see punk heroes PiL (John Lydon's post-Sex Pistols lineup) at the suitably seedy Olympic Auditorium near downtown LA.

Morris and his "plus-one," a saxophone whiz named Steve Berlin, could never have dreamed that...

The East LA-based folk acoustic quartet that opened the show would be pelted by missiles hurled from the audience and driven from the stage after just a few songs.

Steve Berlin would later become the fifth member of that band, expanding their sound and producing a number of their key recordings.

The band would transcend its roots and establish itself as one of the greatest, most durable acts of the rock era.

Morris himself would, 35 years later, write the definitive book about them.

The band is Los Lobos: Cesar Rosas, Conrad Lozano, David Hidalgo, Louis Perez and Steve Berlin. The book is *Los Lobos: Dream in Blue*.

Morris is the ideal teller of this tale, drawing on decades of his own fandom and reportage and a wealth of experience in both consumer and trade journalism (including long, distinguished runs at the *Reader*, the *Hollywood Reporter* and *Billboard*). He spent two years immersing himself in all things Lobos, talking in depth to each band member—he scored a rare interview with co-founder Frank (now Francisco) Gonzales–and most of their key colleagues and collaborators, including producers T Bone Burnett and Mitchell Froom.

The debacle at the Olympic might have derailed lesser crews, but, Louis Perez tells Morris, "We didn't feel like we were beaten. We said, 'OK. Let's move some shit around and go back."

By the fall of '81, Los Lobos, inspired by dynamic roots rockers like the Blasters, had incorporated punk's rawness into their folk sound. Bill Bentley, the newly installed music editor of *LA Weekly* (arch-rival to the *Reader*) helped put them on the Hollywood map.

"The first story I ran in *The Weekly* was a Blasters profile by Jim Dawson and he connected me to Dave Alvin (of the Blasters)," Bentley told me. "At a show one night, Dave gave me a cassette tape that only said 'Los Lobos' on it and had a phone number. David Hidalgo of Lobos had given it to Dave. I was promoting shows at a wild basement room below an awful Chinese restaurant called Cathay de Grande at Selma and Argyle in Hollywood, so Dave thought I might want to book Lobos. One listen to the tape and I wanted to sign on as a lifetime fan. They opened for Joe 'King' Carrasco at the Cathay for $100 and revealed that greatness was in their genes, as they played all kinds of American music, from rock to blues to Tex-Mex to country."

LOS LOBOS, 'WILL THE WOLF SURVIVE'

NOT LONG AFTER THE CATHAY GIG, MORRIS was blown away by an electrifying Los Lobos set at the Whisky, opening for the Blasters.

Morris writes with care and insight about each Los Lobos record, providing rich geographical, cultural, and historical context along the way. From their folk roots to their sole hit single, a 1987 cover of Richie Valens' 1958 hit "La Bamba" (featured in Louis Valdez's Valens biopic, it topped the charts for three weeks); to the courageously noncommercial follow up, the Spanish language folk EP La Pistola y El Corazon; to the groundbreaking 1992 album Kiko, an otherworldly masterwork; to The Town and the City, a 2006 darkly autobiographical artistic triumph; to more recent releases and side projects.

"I've been fortunate enough to know the members of Los Lobos for more than 30 years, so writing a book about the band was a natural, and I was delighted when Peter Blackstock, co-editor of the University of Texas Press' 'American Music' series, approached with the idea," Morris says. "The group has developed over time into the most inventive, exciting and courageous act to emerge from their generation of L.A. musicians. They're not just a great East Los Angeles band, or a great L.A. band—they're a great American band. I've considered myself lucky to have them in my backyard all these years."

LOS LOBOS, 'ONE TIME, ONE NIGHT'

FORTUITOUSLY, LOS LOBOS' NEW STUDIO album *Gates of Gold* (429 Records) is set for release just 10 days after Dream in Blue. Longtime fans and newcomers alike would be well advised to pre-order both the words and the music.

* * *

WHEN I MOVED FROM NEW YORK TO LOS Angeles in '83 to be publisher of *LA Weekly*, the staff comprised a glorious bunch of punks, anarchists and malcontents, including a Germ, two Debbies (my assistant Shelly Da Cunha, who later married PiL guitarist Keith Levene, and Donita Sparks, who went on to L7, and all three Fiends. By then, Los Lobos were already an office favorite; Jim Kaplan, a drummer who ran the classified department (and now publishes *Record Collector News*) had their music in especially heavy rotation.

Two years later, I was in New York when I got a call from former CBS Records chief Dick Asher. "I need to talk to you," the no-nonsense ex-Marine and newly appointed president of Polygram Records said. "My secretary booked you a first-class ticket; we fly to L.A. tonight." We'd barely fastened our seat belts when Dick asked me to name my favorite L.A. act. Without hesitation, I said Los Lobos. He nodded approvingly and offered me a job running Polygram's A&R department. I turned the job down—partly because I loved *LA Weekly* and partly, since I had exactly zero A&R experience, out of sheer terror.

I met the band members years after that, through Toby Berlin, my friend and an *LA Weekly* client. She introduced me to her brother Steve et al after a wonderful show at the Greek. They were mensches one and all, but were so mobbed with well-wishers that I didn't get to thank them for playing backup to an offer I almost couldn't refuse.

Michael Sigman is a writer, editor, publisher and media consultant and the president of Major Songs, a music publishing company that handles the catalogs of his late father Carl Sigman and several contemporary songwriters. He currently writes a weekly blog for Huffingtonpost.com.

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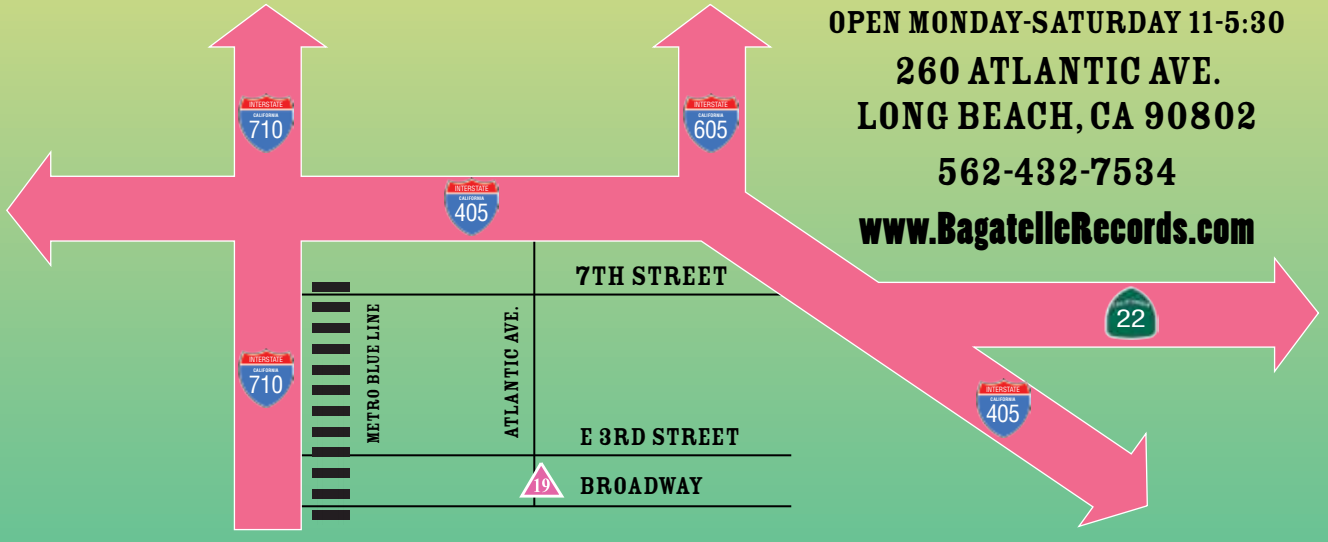

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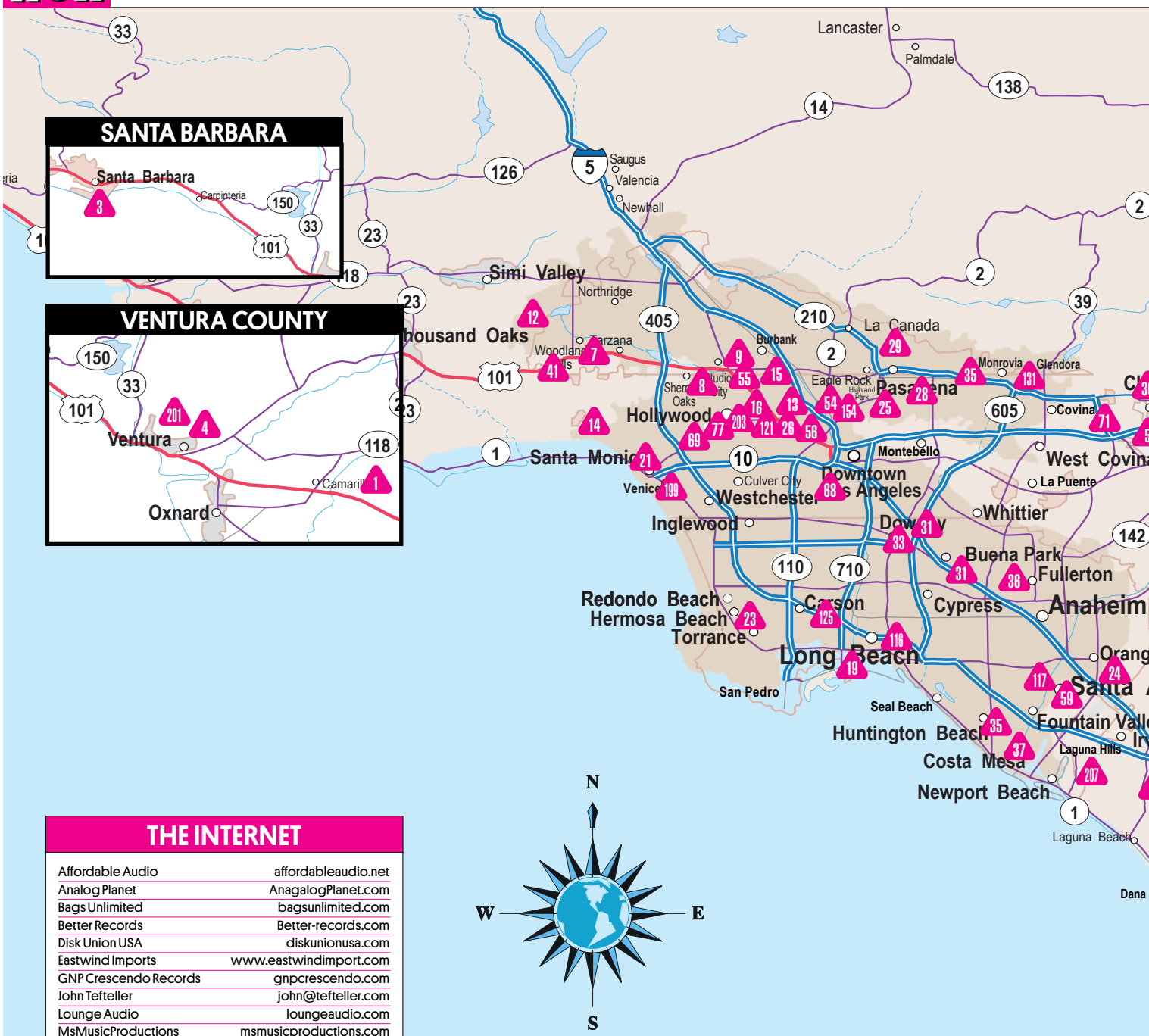

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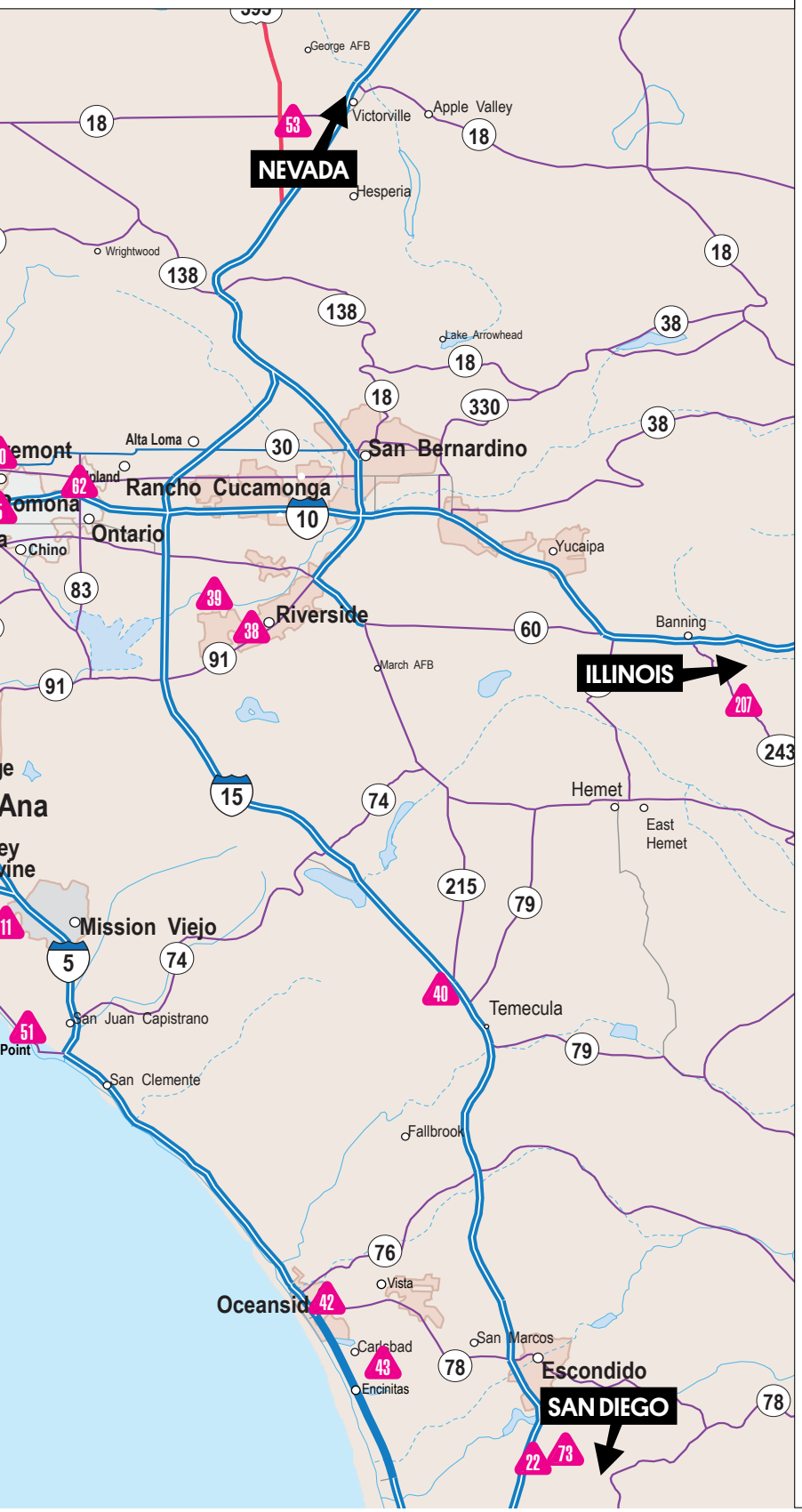

SANTA BARBARA/VENTURA COUNTY

1	Record Outlet	1489 E. Thousand Oaks Bl	Thousand Oaks	91360
3	Warbler Records	131 E. De La Guerra	Santa Barbara	93101
4	Grady's Record	2546 E. Main St	Ventura	93003
201	Jockamo Records	522 E. Santa Clara St	Ventura	93001

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7	CD Trader	18926 Ventura Bl	Tarzana	91356
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9	Atomic Records	3812 W. Magnolia	Burbank	91505
12	Shelley's Stereo	22102 Clarendon Street	Woodland Hills	91367
41	Tokyo Music	19946 1/2 Ventura Blvd	Woodland Hills	91364

LOS ANGELES / SANTA MONICA

13	Mono Records	1805 Glendale Blvd	Los Angeles	90026
14	Record Surplus	12436 Santa Monica Blvd W.	Los Angeles	90025
15	Rockaway Records	2395 B Glendale Blvd	Silverlake	90039
16	Amoeba Music	6400 Sunset Bl	Hollywood	90028
21	Angel City Records & Books	218 Pier Ave	Santa Monica	90405
26	Blue Bag Records	2149 Sunset Blvd	Los Angeles	90026
54	Jacknife Records & Tapes	3149 Glendale Blvd	Los Angeles	90039
55	Sick City Records	3323 W Sunset Blvd	Los Angeles	90026
56	Caveman Vintage Music	650 N. Spring St	Los Angeles	90012
69	The Record Collector	7809 Melrose Ave	Los Angeles	90046
77	Headline Records	7706 Melrose Ave	Los Angeles	90046
121	Ahead Stereo	7428 Beverly Blvd	Los Angeles	90036
154	Gimme Gimme Records	5810 N Figueroa St	Highland Park	90042
199	Timewarp Records	12204 Venice Blvd.	Venice	90066
203	Revolution Records	7305 Melrose Ave	Los Angeles	90046

LONG BEACH / SOUTH BAY

19	Bagatelle	260 Atlantic Ave	Long Beach	90802
23	PM Sounds	1115 Sartori Avenue	Torrance	90501
116	Toxic Toast Records	757 Pine Ave	Long Beach	90803
125	Fingerprints	420 E 4th Street	Long Beach	90802

MID CITIES

25	Record Jungle	2459 Whittier Blvd	Montebello	90640

SAN GABRIEL VALLEY AREA

28	Pasadena City College (PCC)	1570 E. Colorado	Pasadena	91106
29	Audio Element	117 E Union St	Pasadena	91103
35	Resistor Records	511 S. Myrtle	Monrovia	91016
71	Kaos Records	1044 N Citrus	Covina	91722
131	Brooks Berdan	110 W Olive	Monrovia	91016

CLAREMONT / POMONA / ALTA LOMA

5	The Glass House Record Store	248 W 2nd Street	Pomona	91766
30	Rhino Records	235 Yale Ave	Claremont	91711
62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786
71	Zoinks Records	226 S Main St	Pomona	91766

ORANGE COUNTY

11	JB Bop Records	23552 Commerce Ctr. Dr. Ste.	E Laguna Hills	92655
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31	Greater Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
36	Black Hole Records	108 North Harbor Blvd	Fullerton	92832
37	Factory Records	440 E 17th Street	Costa Mesa	92627
59	Left of the Dial Records	320 French St., Unit B	Santa Ana	92701
117	Beatnik Bandito	417 N. Broadway St	Santa Ana	92701

RIVERSIDE COUNTY

38	Mad Platter	1223 University Ave	Riverside	92501
39	Groovers	215 W. Big Springs Rd.	Riverside	92507
40	Old Town Records	42012 Main Street	Temecula	92590

SAN DIEGO / COUNTY

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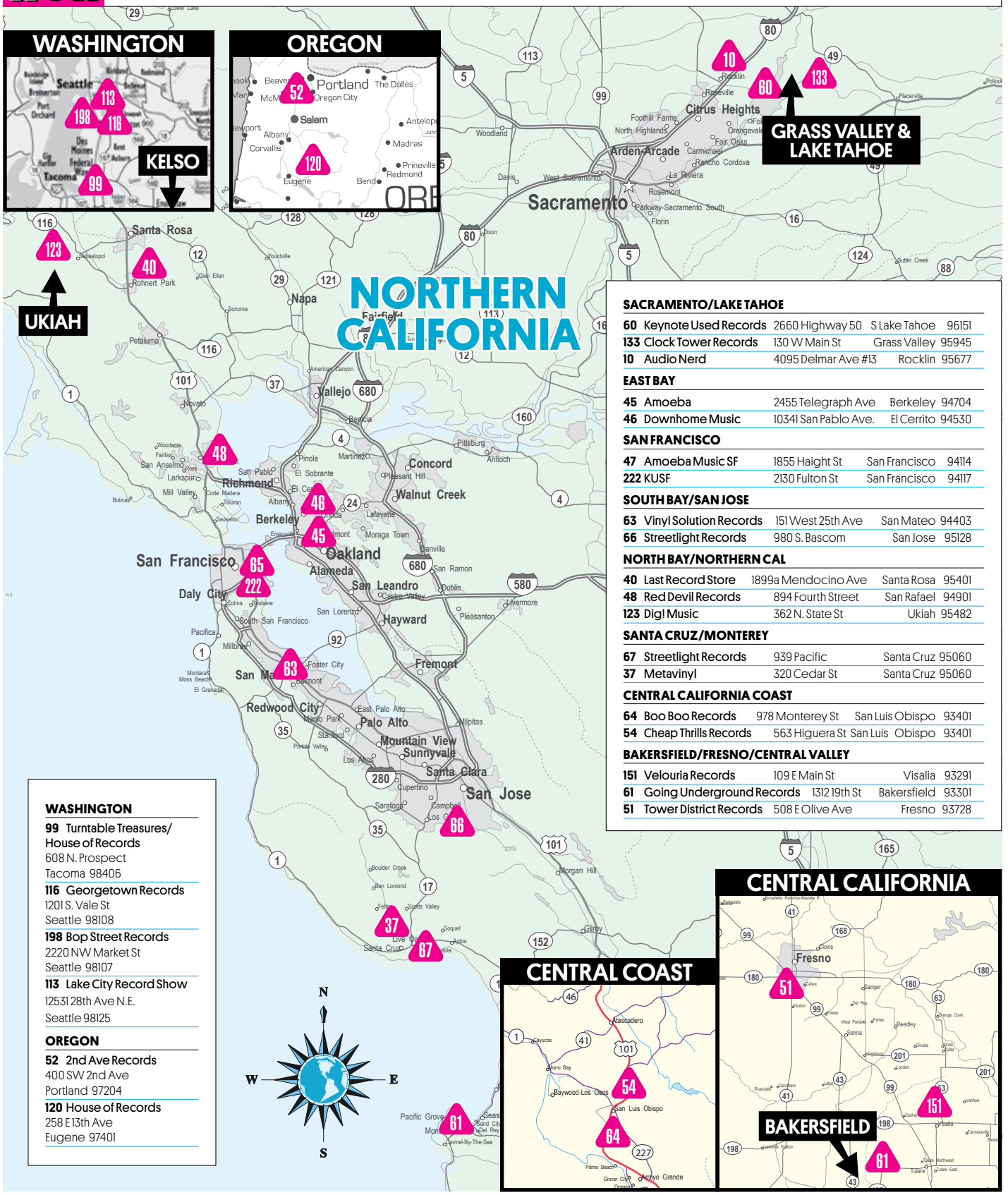

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133 Clock Tower Records	130 W Main St	Grass Valley	95945
10 Audio Nerd	4095 Delmar Ave #13	Rocklin	95677
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45 Amoeba	2455 Telegraph Ave	Berkeley	94704
46 Downhome Music	10341 San Pablo Ave.	El Cerrito	94530
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47 Amoeba Music SF	1855 Haight St	San Francisco	94114
222 KUSF	2130 Fulton St	San Francisco	94117
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63 Vinyl Solution Records	151 West 25th Ave	San Mateo	94403
66 Streetlight Records	980 S. Bascom	San Jose	95128
NORTH BAY/NORTHERN CAL			
40 Last Record Store	1899a Mendocino Ave	Santa Rosa	95401
48 Red Devil Records	894 Fourth Street	San Rafael	94901
123 Dig! Music	362 N. State St	Ukiah	95482
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37 Metavinyl	320 Cedar St	Santa Cruz	95060
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54 Cheap Thrills Records	563 Higuera St	San Luis Obispo	93401
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"SNAKES! GUILLOTINES!... The Alice Cooper... Group"

DENNIS DUNAWAY'S ADVENTURES WITH...

REVIEWED BY DAVE "ALICE D." LANCON

MENTION ALICE COOPER TO THE AVERAGE person these days and they're likely to remark, "Oh yeah, the golfing rock star. Just saw him on TV." Sadly, what's missing from that response is any mention of the four other high school pranksters who met in Phoenix, Arizona and formed the seminal band that eventually became one of 1970's most formidable rock acts, Alice Cooper, the group, the "five ring circus," the non-stop team collaboration that created the Alice creature.

Dennis Dunaway, founding member and bass player for what transformed into Alice Cooper, has just published his remarkably soulful saga and tribute to his fellow bandmates, *Snakes! Guillotines! Electric Chairs! My Adventures in the Alice Cooper Group*. Adventure? More like a ten year joyride in a stolen Detroit hot rod with "What, Me Worry?!" blasting from the radio as Screamin' Jay's lucky rabbit foot swings from the rear view. These five aspiring freaks, flying the Nazz out of Phoenix, were constantly crafting, constantly evolving their formative band, morphing into Alice androgyny while speeding through small town and big city America, then around the world; playing, writing, gobbling groupies and unknown substances with well tuned regularity, faster... faster... hit after hit, show after show, unknowingly side swiping Ken Kesey's vintage 60's Prankster bus and making off with their freak flag into 1970's wham bam, excess... success, until... KaaWhooosh!, the head gasket blows! Kaching, Kachunk kachunk... the wheels fall off!... and as the band slowly skids into the pressures of rock star commodification, almost everyone is too bombed, burnt out or frustrated to notice. Just another day in the rock and roll neighborhood? Not so fast.

"When the weird people become the masses, we'll become famous." It seems the pre-Alice Vince Furnier, c. 1966, may have been on to something.

March 30th, 1974. Mr. Dunaway, "cursed with the gift of a vivid memory," begins his memoir with the Cooper Group's last shows together in Sao Paulo, Brazil. This concert was noteworthy not only for being the largest indoor concert ever with 158,000 "trashed-up, sexed-out" South American freaks, fans and weirdos, but, possibly due to logistics, politics and expense, was also one of the rare shows they performed at their peak with minimal "big stage" theatrics, ironically, "like old times... happiest in a primal, teeth-baring state," writes Dennis, and reminiscent of their late 60's, very early 70's stripped down, Nazz, early Alice days. It was also to be their last performances with Glen Buxton (R.I.P.), founding guitarist and smart-ass extraordinaire.

The Cooper Group had reached this point, "famous" beyond their wildest Arizona desert dreams, not because of the genius of any one member, but musically and creatively, because of the collective genius of "five people united as one," i.e., the "Alice Cooper" Group: Dennis Dunaway pushing the edges on freaky, funky bass while pushing Neil Smith to wail on luney tuned surf skins as Michael Bruce, on buff guitar, gets adamant about ditching the cover songs and emphasizes writing original music while Mr. Buxton, channeling Chet Atkins psychobilly through W.C. Fields wise cracks, cigarette smokes and whiskey shots, taunts Vince, aka Alice, into twisting the songs and exploring the soon to be menacing characters within the

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songs. All five members contributing song suggestions, slinging show and performance ideas like moist Topanga panties, living and breathing together, deeply hooked on a "shock rock" doctrine, all of them committed to a single mission — to fuck with your mind, "outraging the world," says Dennis. And, hell yeah!... putting on the shows that would become their legacy.

But who knew this would be their last show? "Their last show?!" You say you just saw Alice Cooper opening for Motley Crue at the Hollywood Bowl! (HoBo, anyone?!) Well, like Mr. Dunaway goes on to tell you in "Snakes," there appears to have been a little mix up with the beakers in the science lab at Cortez High. Post Sao Paulo, with the band on hiatus, suddenly there's two beakers labeled "Alice Cooper" instead of one! Oh Oh, management?! Had the evil monster Monsanto cloned the Alice Cooper gene? Or had the shrewd double headed management of Shep Gordon and Joe Greenberg snuck into the Amazing Randi's bag of tricks, masterfully turning what had now become an almost unmanageable five for all Alice creature, into a much more manageable Alice Cooper, solo entity, complete with holographic blessing by Salvador Dali?

Side Bar... Rock and roll meets Quantum physics. Is base matter a particle or can it also exist as a wave? Quantum physics says, both. Extrapolating from the quantum to rock and roll... can an entity, an "Alice Cooper" exist as both a band and as a solo performing artist? Indeed, Yes, yes and yes, as we triangulate back to an uninspired Frank Zappa, producer of the first Alice LP, *Pretties For You*, who, not quite knowing what to do with these overly ambitious, longest of long haired Arizona weirdo's; and possibly threatened by the fact that these five freaks might just be freakier (let alone much more "glam"-orously attired) than his band of Mothers; submits a third quantum alternative worthy of a Kim Fowley marketing campaign.

Mr. Zappa, in jubilant seriousness, suggests making a name change (Oh No! Not Again!) from Alice Cooper to "Alice Cookies"!

Mr. Zappa, in jubilant seriousness, suggests making a name change (Oh No! Not Again!) from Alice Cooper to "Alice Cookies"! Perhaps this was payback for the Coopers unannounced morning audition, waking Frank from a deep slumber. "Each song," he gushed, "will have it's own little record, the size of a cookie, and the cookies will come in a can. The cans will be stacked on the counter at the record store...," a truly rock and roll commoddity as images of teenage Girl Scouts selling Alice Cookies to the hippies, tourists, and prostitutes along Sunset Boulevard at midnight had yet to be mentioned.

CONTINUED ON PAGE 34

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The gas passing from Mr. Zappa's brain fart into the stunned nostrils of the assembled Coopers elicited an instantaneous, "Faux pas, Mother Cream Cheese!," from the band. You don't argue with the Quija board.

The short drive from Zappa's Laurel Canyon digs to the Whisky A Go Go soon finds the Coopers opening for yet another up and coming band from England. During their previous incarnation as the Spiders and Nazz, the Coopers had opened for the Turtles, the Doors, the Yardbirds, the Animals, and once had Aretha Franklin opening for them, sorta. It's New Year's Day, 1969, and tonight's Whisky headliner, Led Zeppelin, was "still six months away from becoming sensations." Dennis gives the details, how the Coopers were ultra ready for this gig, coming on like gang busters in full glittered glamour and feathered finery when the lights hit the Whisky stage, no holds barred, with the do or die resolve to "seduce" and "conquer" this Hollywood Go Go audience. Unfortunately, for Led Zeppelin, the Alice alchemy was "On!" They owned the room. The mad desire to seduce was a bit too successful. "We went right to the edge of a smashing finish, and then went over it," literally, as Dennis relates how Neal's over exuberant "thunder and slap-stick" drum solo "ended with him falling off the stage backwards" and into the softness of the groupie pillows below. The audience burst into an orgasm of "cheers and applause" as the Zeppelin roadies dutifully waited to move gear into position.

Led Zep played their set that night and then mysteriously cancelled their remaining five nights at the Whisky, rumors circulating that, "they all had the flu." Interesting, a new band from England, a long, long way from home, giving up the financial proceeds the five nights would have generated, plus the media attention, plus the Hollywood sex, drugs and

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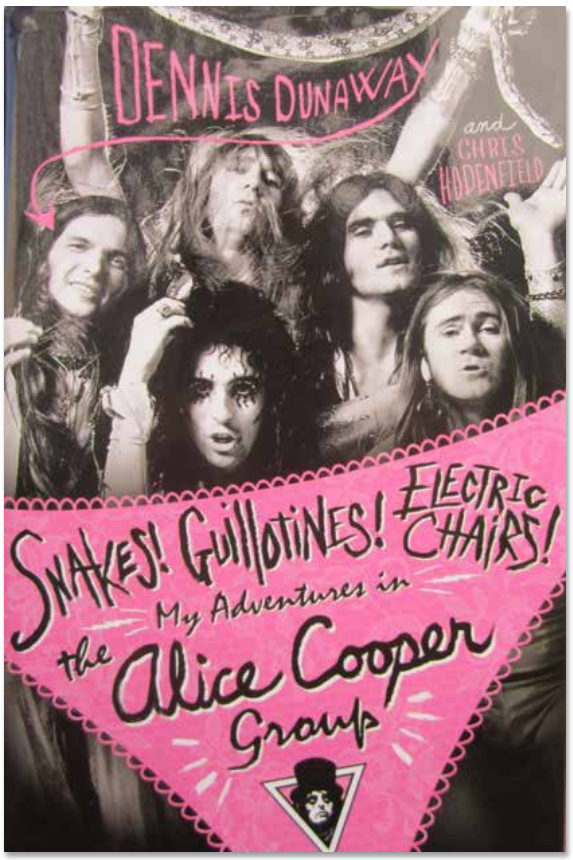

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groupie perks that went along with it... Right. I'm no doctor, but I suspect, "upstaged by Alice Cooper," to be the more accurate diagnosis.

Moving further up the year and further up the peace and love California coast, the Coopers find themselves at the Fillmore Ballroom greeted by an irate Bill Graham, demanding they get off his "motherfucking stage," screaming, "Either they play motherfucking music or they motherfucking act, because they ain't motherfucking doing both!," which is best witnessed in it's full bombastic spectacularity on the 2014 Alice Cooper documentary, *Super Dooper Alice Cooper*. What's odd about Mr. Graham's hissy fit is that he was a founding member in the mid 60's of the San Francisco Mime Troupe, who, to this very day, regularly incorporates musicians, music and superb acting in their social political productions, and whom Mr. Graham regularly sponsored benefits for at the Fillmore. Weird. It is possible that Ike and Tina Turner, who were headlining that evening, may have had a Chuck Berry, "cash up front or we ain't going on" policy that temporarily lightened Bill's petty cash box. You don't mess with Ike. The Cooper Group's managers, Shep and Joe, also routinely insisted on "cash up front." This possible run on Bill's bank, especially coming from some uppity unknown L.A. he/she band with slick New York managers might have been what sent the usually genteel Mr. Graham into one of his legendary tirades. Just a thought.

Snakes and Guillotines also spotlights the pivotal people who contributed greatly to the rise of Alice Cooper; Bob Ezrin, the Guess Who's record producer with his magical ears honed in on "Edgy" hits: Charlie Carnal on lights, adding so much to their visual impact that the Coopers put him on the payroll way back in the Phoenix Spiders days; Jack Curtis, the owner of the 1960's Phoenix V.I.P. Lounge who fed the pre-Alice Spiders with professional encouragement and house band status; Managers Shep and Joe, wheelin' and dealin' Dylan

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bootlegs and Mexican medicinals out of a Cadillac hearse to keep the Cooper's boat afloat before the tide came roaring in; and drummer Neal's little sister Cindy Smith (now Mrs. Dunaway), who also rode out of Phoenix with the band, finding herself working at a Santa Monica boutique as a shirt designer, (and eventually designing "the striking clothes that set Alice Cooper apart") when two hip looking dudes come walking in, Shep and Joe, blowing, "yeah, we're band managers" smoke. Cindy bites and tells them about her big brother's band that just signed with Zappa and needs a manager. "Really?! You don't say?" Fire up the hearse! Fire up a joint! It's off to Topanga to hustle the Coopers!!... Hard work, big fun, and a hell of a lot of luck, that's what makes history; and Screamin' Jay's lucky rabbit foot, just in case.

Fire up the hearse! Fire up a joint!

The twists and turns and what-could-have-beens began early for the Cooper's. Here's one last story from Dennis's juicy bio. While still performing in Los Angeles as the Nazz, a 1967 impromptu audition at Mercury Recording studios in Hollywood goes very successfully, almost. "I've got some good news and some bad news," conveyed Mike Bruce to his fellow bandmates after privately discussing the session with the studio's engineers. They dug the band's sound. They dug the band's energy, but the lead singer, Vince, not so much. An offer was made to sign and record a song, sans Vince. Two day's time given to let the temptation sink in, to think big time thoughts. The band's immediate response, (pardon another paraphrase) "Thanks, but no friggin way! We've come this far together. We're stickin' with Vince!" Which made what was to follow as the Cooper's rocket ascended to stardom, a bit surprising; Vince turning into Alice, turning into "Alice Cooper," media spokesman for

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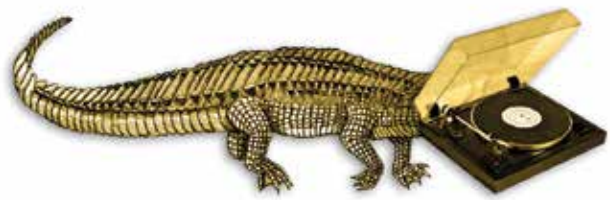

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CONTINUED FROM PAGE 38

the group, then with a quick flick of management's hand, the smoke still clearing from the Sao Paulo stage... "Alice Cooper," solo performer. The band's hiatus, unknowingly, became permanent.

The bitter comes out better with the passing of time. Ultimately, Mr. Dunaway's bio is about his relationship and deep history with his buddy, Alice, now aka Vince, his solid partner since high school pranks, and the ride that personal relationship took before, during and after the bottom fell out from under the Alice Cooper circus. Mistakes were made, time passes, wounds heal; deep grievances, appear to be gone... allowing the ability to let both entities, this rock and roll quantum conundrum, to gracefully co-exist and to be equally honored for their separate and collective contributions. You might say, there would not have been Alice Cooper, the solo artist, had there not been Alice Cooper, the group.

However, this still leaves us Copper group/solo Alice Cooper aficionado's to deal with a third quantum entity, the Alice Cooper "archetype" that the Cooper band unearthed; that mischievous, kinda malevolent, distinctly American, raised on Hollywood, TV., *Mad* magazine, monsters and sci-fi, Alice creature that's lurking in all us Alice fans, and won't go away! It's that archetype/influence that walked into mid/late '70s CBGB's, the Masque, etc. wearing distressed biker jackets, shredded t-shirts, paint splattered dinner jackets and all things fucked up and/or shockingly applied that started the art punk/punk rock movement. Dennis's bio lays it down; as with "Alice Cooper," without the Alice Cooper Group, that scene would have looked very, very different. Just ask Johnny.

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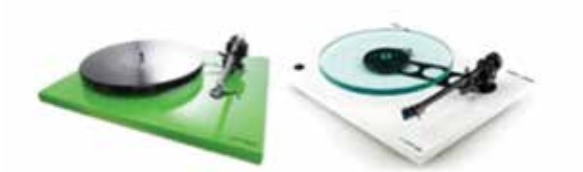

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Art Blakely in England 1961

BY ARMAND LEWIS

JAZZ HAS A RICH HISTORY OF mentoring — notably King Oliver's mentoring of a young Louis Armstrong and Charlie Parker's mentoring of a teenaged Miles Davis. Davis himself subsequently mentored a number of jazz greats — from John Coltrane to Wallace Roney. But nobody in music has mentored more major figures than drummer Art Blakey.

The list of jazz greats who got their start with Art Blakey and the Jazz Messengers is truly astonishing. Blakey gave first opportunities to everyone from Clifford Brown, Lou Donaldson and Hank Mobley forward to Cedar Walton, Freddie Hubbard, Gary Bartz, and in the 1980s youngsters such as Wynton Marsalis and his brother Branford.

Originally a pianist, the Pittsburgh native taught himself to play drums and by his early twenties was drumming in pianist Mary Lou Williams' trio. He then toured with Fletcher Henderson and most importantly, the Billy Eckstine Band, where he would meet other like-minded musicians who would soon create modern jazz.

In the late 1940s, Blakey would start his own band. The "Seventeen Messengers" was a rehearsal band, but by the early 1950s, Blakey and his then-partner Horace Silver would reduce the group to a quintet: the immortal "Jazz Messengers."

Many of the Messengers' various incarnations and offshoot groups would be extensively recorded, though some would not. Arguably the best Jazz Messengers band was from the period of Spring 1960 through Spring 1961 and featured Lee Morgan on trumpet, Wayne Shorter on tenor sax, Bobby Timmons on piano and Jimmy Merritt on bass.

The Jazz Messenger LPs recorded in quick succession in that one year span include such classics as *The Big Beat*, *Night in Tunisia*, *The Freedom Rider*, *Like Someone in Love* as well as a set recorded in concert in Paris (*L'Olympia Concert*). Now a tape from the same European tour that produced the Paris concert has come to light, this time from a concert in Manchester England on May 6th, 1961.

Recorded just days before the group moved on to Paris, *Art Blakey & The Jazz Messengers at the Free Trade Hall 1961* (Solar 5014661) features a set list containing tunes that would all be released on the various Blue Note LPs that the group was recoding at the time.

"It's Only a Paper Moon" may be an odd choice for such a hard-driving group, but it was an audience favorite when the band's musical director Lee Morgan seemingly pulled it out of his hat one night on the bandstand when they were stuck for something the audience hadn't heard them do before.

"Dat Dere," composed by pianist Bobby Timmons, remains one of Blakey's signature tunes from the period. Soon to be

CONTINUED ON PAGE 44

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immortalized with lyrics by Oscar Brown Jr., Blakey and the Messengers' rendition remains the definitive instrumental version of this jazz standard.

Dizzy Gillespie's classic "A Night in Tunisia" had recently been released on Blakey's Blue Note album of the same name. Practically written for the Jazz Messengers' style of swinging, hard driving be-bop, and with plenty of room for Blakey's trademark thunderous drum solos, this is another tune that Blakey would turn into a signature piece.

The Burke & Van Heusen standard "Like Someone in Love" would soon be recorded by the Messengers for the Blue Note album of the same name, though the LP itself would not be released for another five years.

> Arguably the best Jazz Messengers band was from the period of Spring 1960 through Spring 1961.

Many changes would occur before the *Like Someone in Love* LP would be released in 1966. Within several months of returning to America in the spring of 1961, trumpeter Lee Morgan and pianist Bobby Timmons would move on — replaced by Freddie Hubbard and Cedar Walton respectively. This edition of the Jazz Messengers would also last just several years before Art Blakey would make other changes - mentoring another generation of jazz greats.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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SUNDAY SEPTEMBER 6

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

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San Francisco, CA. KUSF Rock'N'Swap USF McLaren Center 2130 Fulton St. $3. 7am-3:30pm. 415-386-5873

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SUNDAY SEPTEMBER 20

Claremont, CA. KSPC CD & Record Expo. Edmunds Ballroom, Smith Campus Center, 170 E 6th St. $2. 10am-4pm. 973-209-6067

Hillside, IL. Chicagoland Record Collectors Show. 4400 Frontage Rd. $3. 9am-4pm. 630-898-1533

SUNDAY SEPTEMBER 27

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SATURDAY OCTOBER 3

Brooklyn, NY. Brooklyn Record Riot. 1927 Franklin Rd. SW $2. 10am-4pm. 609-468-0885

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Portland, OR. Night Owl Record Show. 4904 SE Hawthorne. $2. 5pm-9pm. 503-209-6067

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SUNDAY OCTOBER 18

Seattle, WA. Northwest Record & CD Convention. Seattle Center Pavilion Room. $3. 10am-4pm. 204-850-2162

Brooklyn NY. Vinyl Revolution Record Show. 622 Degaw St $2. 12pm – 5pm. 516-306-4143

SATURDAY OCTOBER 24

San Mateo, CA. KCSM's Vinyl on the Hill. College of San Mateo Student Center 1700 West Hillsdale Blvd. $5. 9am-5pm. 510-793-4617

SUNDAY OCTOBER 25

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

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